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disappear under the stress of excitement of various kinds. The author has little faith in an appeal to the will power of such subjects as a means of cure. He believes rather that the most important means of helping to remove pathological doubt is to promote the physical well-being of the subject. Plenty of sleep, nourishing food, and the absence of distracting or harrowing circumstances will do much towards establishing greater cerebral stability and hence towards diminishing affectivity.

The book is clearly written and is pleasant and temperate in tone. It contains valuable and interesting material but it is too long. There is a good deal of repetition and an amount of unnecessary material.

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L'art et le geste. Par JEAN D'UDINE. Paris, Félix Alcan, 1910.—pp. xvii, 284.

This interesting book offers an explanation in mechanical terms of the facts and processes of art. In the preface M. d'Udine acknowledges his indebtedness on the one hand to M. E. Jaques-Dalcroze, on the other to M. Félix Le Dantec. It is from the methods of artistic instruction devised and practised by the former and from the biological theories expounded by the latter in numerous well-known works, that M. d'Udine has developed his own conception of the way in which works of art come into existence and of the ultimate origin of the artistic impulse. Stated in his own words (p. 63), his central thesis is as follows: "Je voudrais établir, en effet, parce que je crois cela profondément vrai, qu'à chaque émotion, de quelque ordre que ce soit, correspond une attitude, un mouvement corporel, et un seul, et que c'est par l'intermédiaire de ce mouvement que s'opère la traduction synesthésique extrêmement complexe dont s'accompagne toute création artistique."

The first part of the book, entitled "L'imitation des rythmes naturels," is devoted to the proof of this thesis. Chapter I considers the emotion experienced by the artist, the desire to produce, and the phenomenon called inspiration. The essential feature of life is motion, and underlying all our feelings and states of mind are physiological rhythms. What the artist does is to create for a given series of such rhythms a set of symbols that will have the power of giving rise to a closely similar series in those to whom the work of art is addressed. No act of magic, however, is involved in the process, and what we call inspiration is in no sense a cause, but a result, a state of mental exaltation accompanying the successful and rapid accomplishment of the artist's task, in short, a mere epiphenomenon.

The writer passes in Chapter II to a discussion of various preliminary topics, e. g., the nature of imitation and the stages of artistic evolution, and at the end of the chapter enters more directly upon his principal subject, namely, the nature and function of synæsthesias in art. The remaining chapters of Part I are occupied with a study of synæsthesias as fundamental to the various arts, poetry, dancing, music, painting, architecture. In poetry, language effects a fusion of specific sensory images into generic images. Contemporary literature (Hüysmans) "présente les associations sensorielles synesthésiques

sous une forme analytique," but literature has always made use of such synæsthesias, and the language of the people contains numerous traces of them. "C'est ainsi que les carriers de Fontainebleau appellent le grès très dur grès *pif*, le grès dur grès *paf*, at le grès très tendre grès *pouf*, du bruit que fait leur pic en s'y attaquant. (Leur pic, quel mot évocateur, imitateur!)." The synæsthetic arts in particular are the dance (the word is taken in the broad sense to include gesture and attitude), and music of a pictorial or emotional quality. In Chapter IV M. d'Udine studies the history of the dance and of its relations with music, and takes up the question as to whether the dance, in addition to its power of representing or translating musical rhythm, may also translate into its own language melody, harmony, and the like. Naturally he answers the question affirmatively, since he believes that to each emotion and sensation there corresponds a certain attitude or movement, the product of a synæsthetic equivalence. Passing on to music, he declares that all music is synæsthetic in character, more especially that which is pictorial or emotional (program music?). "The musical expression of any emotion is the translation into sound rhythms of the physiological rhythms we experience while dominated by the emotion in question." M. d'Udine's attitude toward 'program' music, and indeed toward all artistic experimentation, is nevertheless conservative enough, and he does not at all underestimate the importance of the practical test. A new form must, whatever be its basis in theory, actually in practice force its acceptance by the public, or at least a sufficient portion of the public. Wagner met such a test successfully. The outcome of the trial now being undergone by Strauss and Debussy, *e. g.*, is problematical. Granting, what indeed M. d'Udine's study of synæsthesias does not at all compel him to grant, and what I do not think M. d'Udine believes, namely, that it is possible for a number of persons to obtain through music alone the same conception of a scene or an event, he would still insist that such music must be accepted as good art by the musical public. In other words, the question as to how far music may, as a matter of psychologic fact, fulfill the descriptive or narrative functions of language is totally different from the question as to what constitutes good music. What M. d'Udine clearly does believe, however, is that the study of synæsthesias has greatly weakened the conventional argument that program music is an attempt to do with musical sounds what these sounds in the very nature of things cannot do.

There are two kinds of synæsthesias, double and single. The double synæsthesias have already been considered under dancing and emotional music. The arts that make use of single synæsthesias are 'pure' music and decorative art. In regard to pure music, we must distinguish two kinds of pleasure derived from it, that, namely, which is properly artistic and is of motor origin, and that which is intellectual in character and proceeds from an educated ability to recognize and analyze musical forms. The two are quite distinct in kind, though usually confused in æsthetic discussion.

In Chapter VII, which has chiefly to do with architecture, M. d'Udine finds the ultimate origin of all artistic emotion in the muscular sense of weight.

At this point his reasoning seems less clear than usual, and this chapter is without question the least satisfactory from the point of view of æsthetic theory.

Part II, "Le mécanisme des signes imitateurs," has to do with so many different matters that even a brief summary cannot be attempted. The most interesting portion is that (Chapter XII) dealing with the system of musical education pursued by M. Jaques-Dalcroze. "La Gymnastique Rythmique est donc l'art de représenter les durées musicales et leurs combinaisons par des mouvements et des combinaisons de mouvements corporels (musculaires et respiratoires), d'associer à chaque valeur sonore une attitude, un geste corrélatif." In the preface M. d'Udine, drawing upon his own experience, assures us that this system has justified itself in practice.

It is regrettable that in this country we should not possess professional critics of art sufficiently well-versed in the psychological and in the historical study of æsthetics to make real contributions to æsthetic theory. From any point of view, M. d'Udine appears to have done as much as this.

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Principles of Secondary Education: Volume III, Ethical Training. By CHARLES DEGARMO. New York, The Macmillan Co., 1910.—213 pp.

In this volume Professor DeGarmo has given us the ripened fruit of his long study of the problems of education. In his half dozen earlier volumes he has clearly given evidence that his supreme interest lay in the ethical ends and means of education. He has reserved for this volume, however, his complete expression upon this phase. The book is specifically stated to be a text-book, and presumably is for graduate students and advanced undergraduates. Because of its organization as a text-book, the general reader finds that he is frequently stopped in the midst of an intensely interesting expository discussion and confronted by a set of questions growing out of the text. The questions are decidedly interesting and reveal the wide application which Dr. DeGarmo evidently makes in his own class-room.

The first two chapters deal with "regulative principles," including (1) "The Teleology of Conduct," and (2) "The Psychology of Conduct." He has designed, as stated in the preface, "to make clear the great existing differences in ideals and conditions between the ancient static and socialistic organizations under an economy of deficit and pain, with their resultants of struggle and sacrifice, and the modern democratic order under an economy of surplus and satisfaction, with their resultants of personal independence, and co-operative well-being." He maintains that the ethical doctrines of the Greeks, the Mediæval philosophers, and of Kant, are clearly too individualistic and inadequate for modern social conditions. Dewey, Tufts, Hobhouse, Paulsen, and Baldwin, have furnished, according to De Garmo, much more desirable regulative ethical principles, because fully in accord with the fundamental ideas of evolution.

Chapter 4, "Moral Habits, New and Old," and Chapter 5 on "Some Cardinal Moral Ideals, Old and New" consider genetically several of the specific ideas